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ABSTRACT

Art education can be used as a focal point in studying peace education and gender issues. One aspect of peace education is the field of human relations and that can include issues of gender. Basic concepts of patriarchy, sexism, feminism, and women's liberation can be studied through art. Finnish art education curriculum provides three areas for peace education with a focus on gender: (1) art history; (2) folk art; and (3) mass media. Art history features an image of Finnish women as successful artists and creators of culture. Twenty-five percent of the art works cited in art history books are by women and in the history of design women's artworks are in the majority. In the study of folk art much attention is given to the study of decorative and utility textiles designed and made by women. Study of folk art also emphasizes equal achievement by men and women. Students study mass media by examining newspapers, magazines, television, and film to develop their understanding of gender differences. A case study concludes the document and describes Finnish women in various occupations, including art education, indicating the continuous evolution of equality between genders. (KM)

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PEACE EDUCATION IN ART: FOCUS ON GENDER

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U.S. DEPARTMENT OF EDUCATION
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Peace Education in Art: Focus on Gender

Abstract

The article illuminates the use of peace education in study of gender issues through art. Several gender issues are proposed for such study. The article describes an example of implementation. Theory of peace education and gender issues is reflected with a development of equality between genders.

What gender issues can be studied through art? What are the links between peace education and study of gender issues? How do peace education techniques apply to study of gender issues through art? How does peace education contribute to developments in relations between genders? These questions are explored in this paper. First, the theoretical background is examined. Second, theory is illuminated by an example of its implementation in art education. Third, theory is reflected with a development of equality between genders.

Gender Issues for Study in Art

Such basic concepts of gender issues as patriarchy, sexism, male chauvinism, feminism, women's liberation, and women's rights (Gilligan, 1982; Reardon, 1985) can be studied through art. *Patriarchy* is a set of beliefs and values supported by institutions and backed by the threat of violence. Women's loyalty, protection, and self-identification should be lodged in their relationship to men. Patriarchy gives whatever is men's work more value and more pay. *Sexism* claims that men are biologically and intellectually superior to women. Sexism is expressed in many forms of behavior, from subtle gestures and language to exploitation and oppression. *Male chauvinism* indicates discrimination against women. It comprises social, economic, and political custom and practices that legitimate and maintain the subordination of women. Women are subjects to fathers, husbands, sons, and to job discrimination and exclusion from the realms of power. *Feminism* includes the ideas of equality and universal human rights. Gender should not constitute grounds for discrimination. Feminists seek to introduce feminine values to all realms of human endeavors from which they have been excluded. *Women's liberation* calls for freeing women from discrimination and imprisonment in perceptual inferiority to men. It advocates equity

and equality for women in the public sector and in political and economic realms. *Women's rights* advocates special entitlements for women because of their reproductive and other unique functions. The entitlements include paid maternity leave and job-related protections.

Links between Peace Education and Study of Gender Issues

In peace education, the field of human relations includes issues of gender. Principles in peace education pertain to those issues. Principles are formed around such qualities as 1) a positive self-image, 2) ability to direct change in self and society, 3) ability to cooperate, and 4) good communication skills (Harris, 1988; Reardon, 1988). First, to achieve *a positive self-image,* a person must develop sense of dignity and self-worth, sense of responsibility for self and others, and capacity to trust others. It is also important to develop confidence to question values and develop ethical awareness and empathy for others. These qualities constitute personal integrity that permits positive human relationships based on dignity of all persons. They also are qualities needed for promoting harmony between the genders. Second, a principle in peace education is that learning is living and not just preparation for life. Peace education is education for complexity and diversity; for quality rather than quantity, and for finding meaning in the experience. People, society, and the natural order are in constant change. Therefore, an important quality of human potential is *the ability to direct the change in self and society toward preferred values.* This quality applies to interpretation and transforming the condition between genders. Third, peacemaking requires *cooperation.* This quality applies to the necessity of cooperation of the genders and among women in pursuing equity and equality between genders. Fourth, it is important to develop good communication skills for effective information and

publicity about issues.

Application to Art Education

How can peace education techniques be used in study of gender issues through art? The Finnish art education curriculum may illuminate the practice.

In the Finnish art education curriculum, three areas provide possibilities for peace education with a focus on gender. The areas are art history, folk art, and mass media. They are taught at all grade levels. *Art history* presents an image of Finnish women as successful artists and creators of culture. Information about women artists is available in art history texts and curriculum materials. Of the Finnish artists cited in art historic literature an average of 25% is women artists. In the history of design, women are the majority. The study includes also the role of women as patrons of art. Study of art history supports the development of positive self-image of girls and students' recognition the achievements of both genders. Students also explore representations human relations in society and family in works of art. They analyze developments in human relations and what changes have occurred. This study develops awareness of change in people and society. Students can examine in discussion, writing, and studio work toward what values they prefer to direct the change in themselves and society. *Folk art*, including the historic folk art, is well recorded. Many of those records cite women's art. Much attention is given to study of decorative and utility textiles designed and made by women. The Finnish ryijy (rya), various kinds of tapestry, intricately woven utility textiles, and embroidered garments are examples. Study of historic folk architecture includes interiors created by women, representing women's world and work. Study of folk art emphasizes equal achievement of men and women in developing culture and their cooperative effort.Study of folk art also promotes the

understanding of dignity and worth of all persons. *Mass media* is most dynamic area for study of gender issues. Students explore gender related political and economic matters, social issues, questions of equality and human rights using material available in newspapers, magazines, television, and film (Kauppinen, 1987). They record everyday situations in photos, sketches, interviews, and writings. They report their findings in cooperative displays and presentations. Useful methods are juxtaposing pictures and polarizing pictures. In juxtaposing, students may, for example, select a picture of an affluent mother from an advertisement and juxtapose it with a picture of a mother suffering from famine or war. In polarizing, students may display a collection of pictures about how advertising presents women and another collection about the reality. The study in mass media develops students' understanding of the condition between genders and confidence to question values. It develops students' ability to cooperate, and their communication skills.

A Development of Equality between Genders:

Case Study of Finnish Women

In Finland, universal suffrage was enacted in 1906, making it the first European country in which women won the right to vote. Finnish women have used well their right to vote. Presently in Finland, women have taken their equal share of power and responsibility in politics, economy, and other public sectors. Of parliament members, 49% are women. Of 17 ministers (secretaries) in the cabinet, 7 are women. Of the cabinet seats, they occupy justice, social and health policy, defense, education, culture, environment, and housing. Similar trends take place seen in local politics. Political parties have women as their leaders. Major public institutions, such as universities, hospitals, art museums, and endowments have women as directors and board members. Prejudice against women in professional life and elsewhere is

nonexistent. The literacy rate has been nearly 100% since the end of the nineteenth century. The Finns enjoy abundant social services which include free health care, paid maternity leave of 6 months and with partial pay up to two years, fraternity leave, mandatory prenatal care, systematic care for infants and day care, a yearly allowance for every child under 16 years of age, free school supplies, meals, and dental care for pupils, tuition free higher education, well organized care of elderly, and so on. The provided social services have been central in the liberation of women. Over 80% of mothers of small children work outside home. Women contribute to the economic well-being. Finland's per capita income ranks among the 15 wealthiest nations in the world. Women have totally changed how politics and public matters are presented in media (figures 1-5). They enrich the media with feminine values and human qualities. Professional women and their achievements occupy the front pages in newspapers and prime time television. They are the cover girls in magazines. They are well-educated, competent, and reliable.

What has all this to with peace education? First, peace education promotes equality, equity, and worth of all people. Second, of all countries in the world, there are few where peace education is taken as seriously as in Finland (Hinde & Parry, 1989). Laws for education include the obligation for peace education. Law for day care states an objective that day care should support the child's growth towards shared responsibility and peace. School law states an objective that school should seek to bring the pupil up to be a balanced, healthy, responsible, independent, creative, and cooperative person with a will for peace. Child protection law states that the child should be reared in such a way that the child receives understanding, security, and affection. The child should not be dominated, physically punished, or handled in any other offensive way. The child's independence as well as sense for responsibility and

maturity should be supported and developed. Educators, including art educators, implement the principles of educational laws in their instruction. The peace education project *Nordic Paradise,* designed in cooperation by Nordic art teachers, is an example.

In the history of Finnish art education, there is a development of women's influence parallel to that in the general population (Kauppinen, in press). In 1906, a group of prominent women art teachers founded The Finnish Art Teacher Association. The association lobbied the parliament requesting professional art teacher education, more hours for art instruction throughout the general curriculum, and the government position of Chief Inspector in art education. The association was successful in these requests. Finnish art teachers have also been able to maintain their status in education and improve it regardless of many school reforms and upheavals in educational policy. Because the majority of art teachers are women, they elect women to govern their association. With few exceptions, the presidents and Board members of the association have been women. Most Chief Inspectors of art education in the government position have been women. Art educators have advanced the status of art education and increased professional benefits. Much publicity in news media about art teachers' educational innovations and endeavors to influence change in society has supported these efforts. Presently, art teachers in secondary schools teach 10 contact hours a week. Certified art teachers teach in high school and have a M.A. degree. They can upgrade their degree to licentiate and doctoral levels. Finnish art educators have made it known to the public that they are irreplaceable in the preservation and development of culture and that art education is a vital force in the positive change of the society.

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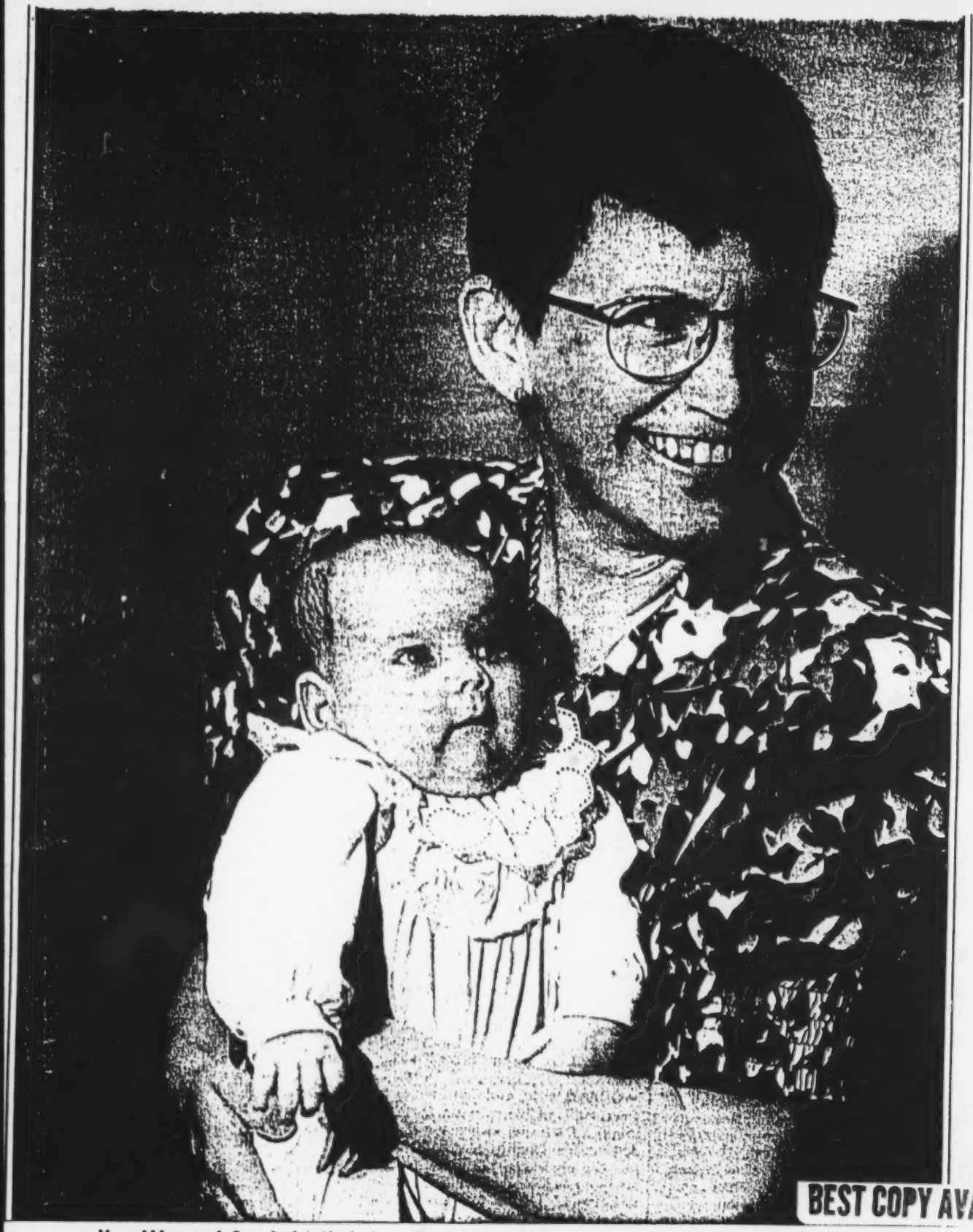

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Health and Social Minister Eeva Kuuskoski in the press conference defending her position against an extra fee for health centers. "Although I am the only cabinet member opposing the fee, I shall not resign, " declares Minister Kuuskoski. She holds her baby daughter of two months of age.

Senators of Finnish Government took a closer look at the new baby of Health and Social Minister Eeva Kuuskoski.

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eskusmaksu ei ole Kuuskoskelle kynnyskysymys
n eduskuntaryhmän kokous odotti hallitukselta tekoj

ESKO SALA

Kansanedustaja Seppo Pelttari tarkasteli tarkemmin ministeri Eeva Kuuskosken tyttöä.

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Aho tulkitsee

Health and Social Minister Eeva Kuuskoski and her husband, news reporter Pentti Manninen tend their daughter during the intermission of Cabinet meeting.

Hallitus voi laatia budjetin ottamatta huomioon laajaa yhteiskuntasopimus

Olavi Jouslehto
Tampere

Yhteiskuntasopimuksella tulee kustannuksia pääministeri Esko Ahon (kesk.) mukaan selvästi alentaa, jäädyttäminen ei riitä. Tavoitteena on saada järjestöiltä selkeät kannat jo ennen hallituksen budjettineuvotteluja. Mutta, jos aikataulu käy ahtaaksi, hallitus voi avata budjettiesityksensä yhteiskuntasopimuksen syntymiseksi kohta budjettiriihen jälkeenkin.

Aho veti puolueensa eduskuntaryhmän edessä tiukkaa linjaa. Suljettujen ovien takana käydyn keskustelun jälkeen puolueen ministerit vakuuttelivat puhaltavansa yhteen hiileen budjetin teossa ja säästötalkoissa.

Eduskuntaryhmä keskusteli etenkin perusturvasta ja muista sosiaaliministeri **Eeva Kuuskosken** hallinnonalaan kuuluvista asioista, sekä maataloudesta.

Keskiviikkoisten keskustelujen jälkeen pidetyssä tiedotustilaisuudessa Aho tasapainoili Kuuskosken ja valtiovarainministeri **Iiro Viinasen** (kok.) näkemysten välimaastossa niin, ettei keskustan ministeriryhmään juuri näkyviä säröjä jäänyt.

Jo kokouksen avauspuheessaan ryhmäjohtaja **Seppo Kääriäinen** kiristi jousta vaatimalla

Soslaali- ja terveysministeri Eeva Kuuskoski ja hänen miehensä, toimittaja Pentti Manninen hoitivat pientä lastaan keskustan eduskuntaryhmän kesäkokouksen aikana Tampereella.

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Hannele Pokka hurmasi

Justice Minister Hannele Pokka arriving at the defense of her dissertation.

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le Pokan väitöstilaisuus houkutteli ennätysyleisön Porthaniaan

keus nnitt

Justice Minister Pokka defending her dissertation at University of Helsinki. The audience of more than 700 persons listened the defense of the 520 page dissertation about legal control of waterway construction in Finland.

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OTIMAA

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Oikeusministeri Hannele Pokan tohtorinväitöstilaisuus keräsi Porthanian suuren salin täyteen kuulijoita.

"Äijä" tuli ensi kertaa Helsinkiin Hannele Pokan väitöstilaisuuteen

In order to attend his granddaughter's dissertation defense, Justice Minister Pokka's grandfather made his first trip to Helsinki.

tohtorinväitöstilaisuuden tärkein kuulija ei ole yksikään ministeri, kansleri tai professori.

Tärkein vieras on "äijä", Hannele Pokan isoisä **Toivo Pokka**, jolle Rakennettujen vesistöjen valvontajärjestelmät -niminen väitöskirja on omistettu. Hän tuli torstaina ensimmäistä kertaa elämässään Helsinkiin katsomaan lapsenlapsensa väitöstilaisuutta.

Suurin osa noin 600 kuulijasta oli todennäköisesti paikalla sen vuoksi, että väittelijä sattuu olemaan oikeusministeri.

Viimeksi valtioneuvoston jäsen

sen kardinaalimunauksen: hän unohtaa pyytää vastaväittäjää esittämään vastaväitteet ja kommentit.

Vastaväittäjä esittää onneksi huomautuksensa pyytämättäkin.

Tutkimuksen muotoseikoissa ilmenee hänen mukaansa viimeistelyn puutetta, huolimattomuutta ja epäjohdonmukaisuutta. "Ehkä tekijällä on ollut muita kiireitä", hän epäilee.

Hyvönen huomauttaa, että väitöstilaisuuden kustoksen **Mikael Hidénin** tutkimuksen nimi on lähdeluettelossa väärin kirjoitettu.